

Journal of The Barnes Foundation

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THE EDUCATIONAL PROGRAM
of
THE BARNES FOUNDATION

comprises:

1. Three separate courses at the University of Pennsylvania, viz: (a) Modern Art.; (b) Research in Plastic Art, conducted by Thomas Munro, Ph.D.; (c) The Aesthetic Experience, conducted by Laurence Buermeyer, Ph.D.

2. A course entitled "Applied Aesthetics" at Columbia University, New York, conducted by Thomas Munro, Ph.D.

3. Seminars, lectures, demonstrations and classes for teachers of art, painters, writers and non-professional people, conducted in the Foundation Buildings by Dr. Albert C. Barnes, Dr. Laurence Buermeyer, Dr. Thomas Munro, Miss Mary Mullen and Miss Sara Carles.

4. The Foundation's publications:

An Approach to Art, by Mary Mullen,
The Aesthetic Experience, by Laurence Buermeyer,
The Art in Painting, by Albert C. Barnes,

are in use in thirty-five universities and colleges, from Maine to California, and in the public school systems of six important cities. These books are used also as text and standard works of reference in classes conducted in many important art galleries, including the Louvre, Paris, and the Metropolitan Museum, New York.

5. Three courses in the study of plastic art are conducted from June 1 to September 1 in the art galleries of Europe by Dr. Thomas Munro, Miss Mary Mullen and Dr. Laurence Buermeyer.

6. Research in arboriculture and horticulture is conducted in the Foundation's own Arboretum under the direction of Joseph Lapsley Wilson, Laura L. Barnes and John W. Prince.

7. The educational staff of The Barnes Foundation renders consultation service to various universities, colleges, schools, cities and galleries in matters relating to courses in the study of plastic art.

THE BARNES FOUNDATION

MERION, PA., U. S. A.

An Educational Institution Chartered December 4, 1922

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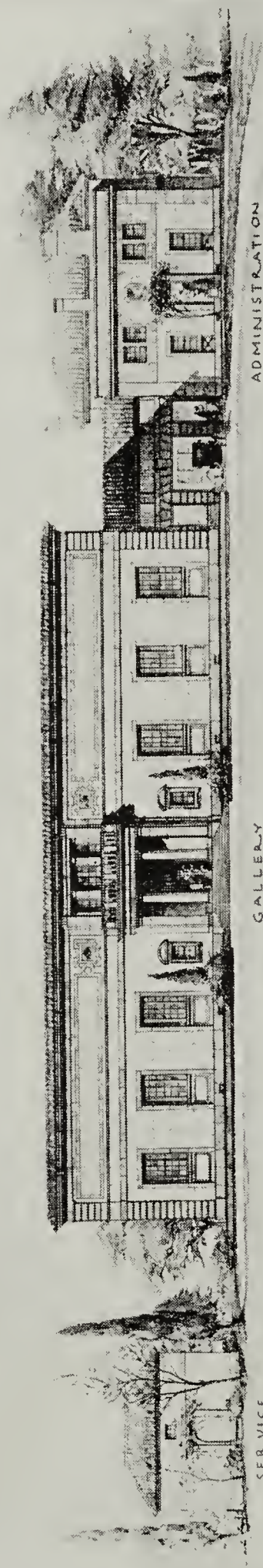
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The Barnes Foundation: AN EXPERIMENT IN EDUCATION.

BY MARY MULLEN.

I. ITS HISTORY AND PURPOSES.

THE Barnes Foundation was chartered as an educational institution by the State of Pennsylvania on December 4, 1922. Its purpose is educational in the widest sense of the word, though it centres primarily in advancement of the understanding and appreciation of the fine arts.

The Foundation's Program for education is based upon the fundamental conceptions of "democracy" and "education" as these are set forth in the work of modern thinkers, and more particularly in that of John Dewey. "Democracy" means the sharing of all the interests of a group by every member of the group, and the full and free interaction of all the groups making up society. "Education" is conceived as the complete and harmonious development of all the capacities with which an individual is endowed at birth, a development which requires, not coercion or standardization, but guidance of the interests of every individual towards a form that shall be uniquely characteristic of him.

The Barnes Foundation, though its official status as an educational institution dates back only a little more than two years, has been actively engaged in educational work for more than twenty years. It grew out of a business the success of which was largely due to an application of the principles of democracy and education as above formulated. Shared control and responsibility, an intelligent enlistment of personal interest, and

consequent expansion and cultivation of personal abilities, led first to success in business, then to success in employing the leisure which increased financial returns made possible. This liberated interest was directed to the study of psychology, of aesthetics, and especially of plastic art. Its fruit is a collection of paintings and works of sculpture, many of which were bought when the artists were still unknown to the public; this collection is now universally recognized as the most important of its kind in the world. It includes nearly two hundred pictures by Renoir and Cézanne, as well as a large number by Manet, Degas, Picasso, Matisse, and other modern painters down to Soutine and Modigliani. Among the older painters, El Greco, Claude Lorrain, Daumier, Delacroix, and Courbet are represented, as well as Dutch and Florentine primitives and some of the more important Chinese and Persian artists. The collection of Greek and Egyptian figurines compares favorably with any other in the world, and that of negro sculpture is unrivalled.

The gallery in Merion, a suburb of Philadelphia, in which these works of art are displayed, and the arrangement of the works themselves, not only heighten their aesthetic appeal, but serve to illustrate clearly and effectively the continuity of great art in all its periods and types of development. The buildings were designed by Paul Cret and are constructed of stone of a beautiful texture brought from France. The design, the decorations, and the sculptured bas-reliefs built into its walls, are all harmonized with the works of art which it houses. It stands in a park of twelve acres in which is a collection of rare and specimen trees, shrubs, and flowers, started by Joseph Lapsley Wilson forty-five years ago, and further developed by Laura L. Barnes. Plans are already far advanced for the use of this arboretum as a part of the educational program of the Foundation. The establishment of a professorship in arboriculture and horticulture has been decided upon, though the choice of incumbent has not yet been announced.

The specific work of education grew out of the understanding of human nature and its possibilities, which accrued in establishing a coöperative business organization many years ago. The problem of so harmonizing the interests and habits of a group of people that they might work effectively together without submergence or compromise of their personal individuality, was both psychological and educational. Its solution furnished an insight into human interests and developed the methods necessary to draw out and cultivate those interests. In that way, all

the subsequent work of the Foundation has developed. The practical problem led to a consideration of human nature and its activities in general. The conceptions by which these might be understood were found preëminently in the work of William James, John Dewey, and George Santayana. To Professor Dewey's "Democracy and Education," especially, the principals in the Barnes Foundation owe the formulation of ideals of democracy, of education, and of educational method, to the realization of which the Foundation is dedicated. Through them the Foundation hopes to extend the scope of an education that shall be not servile but free, not, as too often under the present system, a lifeless erudition or inculcation of meaningless uniformity, but an encouragement of initiative, of independence, of personal distinction, in all the relations and activities of life.

The success of such an educational program has long since been apparent in classes held for persons whose formal training has been of the slightest. Such classes have been under way for years, conducted not by the time-worn method of absorption, of abstractions and subsequent parrot-like recitation, but by general discussion and investigation of questions raised by life itself. The enthusiasm manifested by all concerned has conclusively shown that study, animated by personal interest, proceeding toward a clearly apparent and genuinely valued end, is not a dry and wearisome grind but a fascinating game, and one by which the conditions of living can be really transformed.

The consequence of such education has been an astonishing grasp of the actual situations under which men live, of the human nature which enters into and moulds such situations, and of the flowering of human nature in art and literature. This understanding has been gained by people who are ordinarily considered to be barred, by their race or station in life, from participation in any but mechanical and servile activities. Nowhere has it been more impressively demonstrated than here that democracy and culture are not incompatible ideals, and that the common man, if properly instructed and given a flexible environment, may hope not only to enjoy but to contribute to the spiritual values in civilization. The Foundation has sought to aid in the advancement of learning, in original research, but it has sought no less to strip of their technicalities the ideas of the scholar and specialist, to humanize them, and to bring them within the grasp of the plain man. Its eminent success in the past furnishes no small assurance of success in the future.

II. ITS PRESENT ACTIVITIES IN ART EDUCATION.

1. The Foundation conducts general courses in the appreciation of art at the University of Pennsylvania and Columbia University. At the former, the course is entitled *Modern Art*, and at Columbia University the course is entitled *Applied Aesthetics*. Both courses are in charge of Thomas Munro, Ph.D., who was for a number of years a member of the teaching staff of Columbia University. The courses include a study of the principles of aesthetics, based upon analysis of concrete data, especially recent painting and sculpture in comparison with that of the earlier schools.

2. In addition, the Foundation has just established at the University of Pennsylvania, to begin in 1925-26, two other courses: (a) One, entitled *The Aesthetic Experience*, is a study of psychological aesthetics, especially valuable for teachers, conducted by Laurence Buermeyer, Ph.D. It presents the bearing of modern psychology, art-criticism and literary criticism, and educational methods upon the appreciation of art and of the aesthetic aspects of all experience.

(b) The other course, entitled *Research Problems in Modern Art*, conducted by Dr. Munro, is primarily for graduate students, but other persons will be admitted to it if they are prepared to carry on special investigations in the field of painting and sculpture.

3. Other advanced courses in the appreciation of art are conducted in the buildings of the Foundation by Dr. Albert C. Barnes, Miss Mary Mullen, Dr. Laurence Buermeyer and Dr. Thomas Munro. These include both theoretical discussion of aesthetic principles and practical talks in front of pictures, and provide advanced seminars for painters, teachers, critics, writers and museum directors.

4. A class is also conducted at the Foundation by Miss Sara Carles, composed of painters who are students at academies of art.

5. The Foundation supplies separate lectures by qualified specialists for colleges, schools, and clubs on various topics connected with art and education.

6. The Barnes Foundation Press has prepared and published three books explaining the principles of art and its appreciation, based upon modern psychology and the analysis of many examples of painting and sculpture, ancient and modern. These books have been adopted for use by a large number of

universities, colleges, schools and museums in the United States and in Europe.

7. The buildings of the Barnes Foundation are located in a twelve-acre park which contains the famous collection of rare and specimen trees developed during forty-five years by the Director of Arboretum, Joseph Lapsley Wilson. This is now available to qualified students of arboriculture. In addition, there is a department of floriculture under the direction of Laura L. Barnes and John W. Prince in which research is conducted in the development of new species of flowers and plants. This department is also available to classes desiring to make special studies in that field.

III. ITS PROPOSED ADDITIONAL ACTIVITIES.

1. The Foundation will continue in future books, monographs, and in the *Journal of the Barnes Foundation* the dissemination of constructive knowledge and appreciation of art and related subjects, especially of contemporary movements in this country and abroad.

2. It will continue to foster research in the arts, and in other topics related to the application of scientific method to life.

3. It will encourage and assist the rise of genuine appreciativeness in American art, and of appreciation in the general public, in two ways:

(a) By active defense, in the *Journal of the Barnes Foundation* and elsewhere, of individuals manifesting intelligence, progressiveness, and public spirit in the art world.

(b) By active attack, through public discussion, upon the enemies of intelligence and imagination in art, whether or not those enemies are protected by financial power and social prestige.

4. It will endeavor to develop in the public schools, native aesthetic capacity by means of direct contact with its representative works of art. This cannot be achieved in Philadelphia and its vicinity until the existing antiquated and unintelligent methods of art instruction and supervision are reorganized.

5. It will place its collection of art and its educational resources at the service especially of persons who intend to teach art either in public or private schools, and who desire to inform themselves of contemporary movements, as well as of modern methods in appreciation and instruction.

6. It will place its trained personnel at the service of edu-

cational officials throughout the country for counsel in the organizing of art instruction and the selection of equipment.

7. It will provide expert counsel for museums, schools, and other public institutions desirous of securing good works of art.

8. It will maintain a yearly series of public lectures, by scholars, critics, and educators of international reputation. An invitation to deliver the first of these has been extended to John Dewey.

9. In general, it will make its collections, its buildings, and its personnel available for educational purposes to the people of America, in any ways that may be found of public service. These resources will not be available for persons desiring only casual amusement or other ends irrelevant to genuine art appreciation; but arrangements will be made to facilitate the work of any persons or groups demonstrating sincere interest and intention of serious study.



Chinese—Fourteenth Century

Barnes Foundation

(Reprinted from *The Art in Painting* by Albert C. Barnes)



Piero della Francesca (School)

Arezzo

This Fifteenth Century painting is one of the prototypes of modern design effected by means of contrasts and distortions.

(Reprinted from *The Art in Painting* by Albert C. Barnes)



Picasso

Barnes Foundation

Similar to painting on opposite page in the use of line, color and space to effect design.

(Reprinted from *The Art in Painting* by Albert C. Barnes)



Greek—400 B.C.

Barnes Foundation

(Reprinted from *The Art in Painting* by Albert C. Barnes)

The Shame in the Public Schools of Philadelphia.

BY ALBERT C. BARNES.

THE general system of instruction in the public schools of Philadelphia follows essentially the lines that have been obsolete since an understanding of education in its accurate scientific sense, of educational method, and of education as a process of living preparatory to more education, have become current. It shows no intelligent reorganization of all the material of education to bring it in line with the student's interests or with the society in which he lives, and there is no provision for constant reaction on his part. The educational plan is in all essentials part and parcel of the obsolete system of the past.

This chaotic situation is especially to be seen in the teaching of art in the public schools of Philadelphia. The work as a whole is not guided by any intelligent purpose, and consequently is without order or method. Sometimes it is under the direction of the department of manual training, sometimes under that of mechanical drawing; in each case it is then submerged in these subjects, and the aesthetic element is entirely lost. Nowadays, no informed person questions that draughtsmanship and the designing of material objects are simply a matter of mechanical skill unless guided by the application of aesthetic principles; but in the schools of Philadelphia no such application is seriously or systematically attempted, and in many cases it is not attempted at all. Of the principles of aesthetics, developed during the past twenty-five years, there is scarcely a trace in the whole system.

In the high schools for girls, instruction in art has mainly to do with designing of costumes, interior decorations, etc.—it is industrial art. The aesthetic phase is nullified by the mechanical methods that rob art of its indispensable personal and expressive element; for example, rules for color-relations and for perspective are laid down as something to be followed absolutely, and so are mechanical and non-aesthetic. Such mechanization is everywhere present, and it eliminates that flexibility which is the *sine qua non* of individual purpose and expression.

In the instruction in drawing and use of water-colors, colored crayons, etc., the student is merely taught to copy literally, or

to relate a narrative. The whole emphasis is set upon literal representation, or upon extraneous interests, and the work is guided by authoritative rules—all of which is the antithesis of true art. Designs for posters follow commercial models: the ideal is set by advertisements or by magazine illustrations. *The Saturday Evening Post* brand of culture is thus instilled into the rising generation.

The teaching on the subject of the appreciation of art follows lines long since discarded by progressive students of art. Furthermore, it is entirely independent of the courses in the practical arts, on which it can therefore throw no light.

Since the study of art is made either something remote and unintelligible, or else something merely mechanical, it is incapable of engaging the student's interest, or of furnishing him with a means of self-expression. Hence it cannot function as art at all, and the teaching of it is aesthetically futile.

In brief, the teaching of art makes no appeal to individual interest or self-expression; it is without rational purpose or method; it has no real disciplinary value. In all these respects it sins against fundamental educational principles, and harks back to a day when interest, discipline, and method were not understood. It ignores completely the basic principle that education means the full and free development of all the capacities with which an individual is endowed at birth. It makes impossible due recognition of the axiom that the function of education is to direct—not to control—the means of developing these capacities.

The reason for these defects is that no proper preparation is required or furnished for teachers. The course in industrial art which is a prerequisite for teaching is entirely inadequate, since it supplies no understanding of the principles of fine art. The teachers are supposed to be trained at the School of Industrial Art in Philadelphia—an institution in which the mechanical repetition of absurdities and technical tricks masquerades as instruction in art. When teachers do not themselves understand the conceptions and purposes of what they teach, it is futile to expect them to use intelligent methods, awaken interest, or guide expression.

The subsidiary instruction, given in the form of lectures to art clubs, is composed of the tea and chatter, the social-climbing and lime-lighting, that have made Philadelphia the laughing-stock of the country in matters relating to the public appreciation of art.

The cause of this obsolete system is partly mere inertia, partly the personality and opinions of Theodore M. Dillaway, Director of Art in the Public Schools. Mr. Dillaway came from Boston and brought with him the counterfeit thinking and threadbare conceptions of art which have never been regarded by educated people as anything but the unintelligent, ritualistic mummary attendant upon a total confusion of educational and art values. His public statements and his policies indicate a complete lack of understanding either of the first principles of art, or of the qualities which ought to belong to a man entrusted with control over public education.

His lack of understanding of art appears in his attitude towards modern art, especially as revealed in his statement in the *North American* of May 20, 1924. The opinion that modern art is demoralizing to students and repulsive to all cultured persons, shows a complete inability to grasp the purposes, the essential art values, either of modern art or the art of the past, since these embody the same traditions and the same art-values. Modern art is only anarchic to one aesthetically blind, or to one who confuses all self-expression with anarchy. It is only by an appreciation of modern art that students can grasp the essentials in art, or can become anything more than academic imitators of the dead elements of the past. One who cannot see in Renoir a modernized version of the great Greek traditions, or in Matisse the Persian and Hindu traditions, in Picasso the Florentine tradition, and in Soutine the Egyptian and Venetian traditions, is indeed both uninformed and aesthetically dead. Mr. Dillaway's public statement that the work of the modern artists leads to "anarchy" shows his closed mind to the new, his hostility to it, and his willingness to aid and abet popular hysteria and prejudice when the new appears. This is not education, but its absolute reverse, demagoguery. He makes public statements which are based upon hearsay, with no attempt to corroborate such hearsay. His ignorance and shamelessness even carried him to the point of making statements that reflect upon the judgment and character of the President and the Board of Trustees of the University of Pennsylvania when that institution announced a Professorship of Modern Art that would enable cultivated people to study the paintings which Mr. Dillaway said represent "anarchy." The mere detail that Mr. Dillaway was ignorant of the course proposed, and that the University authorities approved it after a long and searching examination, did not seem to bother Mr. Dillaway. Such a disposition to seek the lime-light at the

expense of facts and of the reputations of others is in itself a proof of his incompetence and irresponsibility.

Many, indeed, of Mr. Dillaway's activities in the school-room call to the spectator's mind images of the burlesque show and the vaudeville circuit. One of his favorite methods of teaching "art" is to show to pupils various color-gamuts, including that of the spectrum, and a set of pictures, including some by himself, and then to play for them on the flute. The pupils are asked to correlate the notes with the colors, and the melodies with the pictures. The purpose of the performance is not, apparently, to develop his hearers' sense of the comic, but to indoctrinate them with an ancient error, so long since exploded that the famous French writer, Huysmans, could caricature it in *A Rebours* nearly two generations ago. Mr. Dillaway, with his versatility thus demonstrated, and the robes of the great figures in the history of art ostentatiously displayed upon him, thus does secure the coveted lime-light, but at what a price! However, the quality of the flute playing, the grotesque banality of his pictures, and the fact that the ideas illustrated have been obsolete since the Eighteenth Century, trouble Mr. Dillaway as little as did his public insult to the President and the Board of Trustees of the University of Pennsylvania. Mr. Dillaway's sensational vaudeville acts are reported in the newspapers of other cities by his obviously energetic press-agent. It is hard not to ask the question: Must Philadelphia be held up to universal ridicule, and the standards of its schools set at a level lower than that maintained in the smaller towns of Kansas, in order that pupils shall be given an entertainment less instructive, though perhaps not less amusing, than they could find in the cheapest play-house on South Street?

Another evidence of Mr. Dillaway's determination to make Philadelphia still more ridiculous is his acceptance of the ideas of Mr. S. S. Fleisher in the preparation of his new educational policy. It lays him open to all the charges of aesthetic and educational incompetence which have been brought against Mr. Fleisher.

The fact, of which there are ample indications, that some of the teachers of Philadelphia fear the loss of their positions if they attempt any study of art displeasing to Mr. Dillaway, makes clear the futility of an educational program looking to better conditions while Mr. Dillaway is in control of the art-situation in the public schools. Many teachers of art in the public schools of Philadelphia have asked to attend the classes,

seminars and talks in front of paintings, which the educational staff of the Barnes Foundation conducts in its own buildings. The principal reason that we have deferred practical steps to meet that obvious and insistent public demand is that our standards of both education and art appreciation, and those represented by the system in the public schools, are absolutely irreconcilable. That fact has been presented to Superintendent Broome. Mr. Dillaway's grotesque vaudeville performances in the public class-rooms and his acceptance of Graphic Sketch Club standards for the public schools of Philadelphia, make him impossible to fit into any educational plan that can be considered intelligent. To determine the values of the alternatives offered, let the Philadelphia teachers read Dr. Buermeyer's analysis of the Graphic Sketch Club's activities, as contained in this issue of the *Journal*, and compare it with Dr. Munro's constructive program, which latter represents our ideas and our practices. If the teachers prefer our plan and will do their duty to their profession by refusing to carry out further the antiquated, unintelligent system now in operation in the public schools, we shall be pleased to receive them as far as possible in our classes. If that step on the part of teachers should jeopardize their positions, the Barnes Foundation will call a town-meeting and let the citizens decide whether they wish Philadelphia to continue to be the laughing-stock of the outside world, because of the adherence to educational practices which even many small towns of Ohio, Kansas and Missouri abandoned ten years ago as antiquated and futile.

The status of the teaching of art in the public schools of Philadelphia is a fair sample of the disorder prevailing in other departments of the general system. It is characterized by professional incompetence, intellectual chaos and ignorance of the basic principles of educational science in numerous of the officials who shape and carry out the present obsolete practices. It calls for a thorough house-cleaning and a reorganization upon intelligent and progressive lines.

The Graphic Sketch Club and Art Education.

BY LAURENCE BUERMAYER, PH.D.

THE Graphic Sketch Club is not only a well known and much admired institution in Philadelphia, it is also a potent influence in giving form and currency to ideals and methods in art-education. Its founder and supporter, Mr. S. S. Fleisher, winner of the Bok prize in 1924, has been heralded by the newspapers and by those whose standards are set by newspaper critics, as an authority on the appreciation of art and the training of artists. His conceptions and purposes have even been brought to bear on the new policy in education in art in the public schools. They are thus a matter of more than merely personal interest, and a survey of them, as they are revealed in the activities of the Graphic Sketch Club, is important as indicating their real significance and their educational potentialities.

The stated purpose of the Graphic Sketch Club is primarily to diffuse an appreciation of art among people in all stations of life; secondarily, it is to supply to those desiring it instruction in the practice of painting and sculpture. Among the teachers have been members of the faculty of the Pennsylvania Academy of Fine Arts, whose services are paid for by the club and provided free to its students. Membership in the classes is unrestricted, since the production of artists is only a secondary intention, and even such pupils as display no talent are permitted to continue as students.

The buildings of the club contain not only class-rooms, but also a museum. In this are exhibited paintings and works of sculpture by students, past and present; it contains also vases, fabrics, and *objets d'art*, not the work of members. In addition, a church-building in the Byzantine style, bought by Mr. Fleisher and joined to the club-house, forms a shrine or, as it is called, the "Sanctuary." In this of course no religious exercises are held, but its atmosphere, colored lights, mural decorations, and so on, are designed to produce a religious frame of mind, propitious to the worship of art as conventionally conceived. Here, rather than in the class-rooms, the purpose of the club is focussed in the effort to furnish a vivid and moving experience of beauty, both as an end in itself and as an antidote for the demoralizing influence of the surrounding slum.

With the function of the Graphic Sketch Club as a social service station we are not here concerned, but only with its function as a school of art. Is the conception of art and of its relation to the rest of life which underlies the club's activities, a true and valuable one? Is any program for the public schools into which this conception enters, likely to be intelligent and valuable? Neither kindness of heart nor goodness of intentions is any guarantee of the justness of opinions, or of the objective value of the influence flowing from them. Nothing, indeed, is more often damaging in its consequences than misdirected good will, since this makes criticism seem odious and so disarms opposition. An objective estimate of the Graphic Sketch Club's activities is therefore of the utmost importance to anyone interested in knowing what influences in the art life of Philadelphia truly promote or retard the cause of education.

Except as regards a series of free Sunday concerts, all the expenses of the Graphic Sketch Club are met by Mr. Fleisher. The result is inevitably that the members of the club are put in the position of beneficiaries of charity, a result which no generous disposition can really conceal. They are given something, not aided to secure something for themselves. At the start, no doubt, this was inevitable, since before aesthetic interest is awakened no one will pay for art; but as interest grows its reality should be attested by some sacrifice on its behalf. Indeed, the genuineness of any interest is open to doubt until it is proved by other satisfactions foregone. Unfortunately, the Graphic Sketch Club has not only never reached, but has never made any advance toward, financial independence: it remains wholly supported by Mr. Fleisher. Doubtless it could never be made wholly self-supporting without serious curtailment of its activities, but any scale of charges, flexible enough to provide merely nominal rates for the very poor, would be better than none. It would enable those who paid to feel that they had some *right* to what they got, that it was in some degree their own, and not merely the bread of charity.

It may seem that these considerations are germane only to the aspect of the Graphic Sketch Club in which we have disclaimed interest, and that they have nothing to do with its functions as a school of art. Such a suggestion, however, implies a view of art the perniciousness of which can hardly be overestimated: the view that it is possible to cultivate art in isolation, in the same way that one may be a devout Christian on Sundays and a driver of shrewd and sharp bargains the rest of the week.

In truth, art is an expression of personality in its entirety, and the habits on which aesthetic appreciation and production depend are an integral part of the whole character. There is no true education in art which is not education in the broadest sense, in the sense of continuous exercise of an individual's intelligence and remoulding of his habits. Self-reliance and initiative are not something which can be sapped in one part of life and cultivated in another, and we expect the loss of integrity which ensues upon pauperization to be as destructive of one's art as it is of one's morals.

What, then, is an artist? He is a man who can see and set forth something which is his own and no one else's, who has a vision that has never before been expressed. Originality, in other words, is the *sine qua non* of art. Originality is of course a matter of degree: it need not be the revolutionary originality of Giotto or Rembrandt, and it always depends upon an assimilation of traditions; unless, however, a painter or writer or musician makes a genuinely personal use of traditions, adds to them something distinctively his own, he is an "artist" only by courtesy. But since what is new seems alien, since it can be understood and appreciated only at the expense of some change of habits, it is almost always unwelcome at first, and to set it forth and stand by it requires resolution. No one is entitled to utter a syllable on art who has not taken to heart the most obvious lesson of its history, that the artist—as distinct from the artisan in paint, who makes merchandise of what others have created—must face the fire from all contemporary vested interests. It is thus that independence fortified by courage is the first condition of aesthetic achievement, and anything that strikes at this strikes at the heart of the creative impulse. This is exactly what charity does: it fosters a deferential, subservient, imitative disposition. No eleemosynary institution promotes self-expression, but rather self-submergence, a humble and pliable attitude toward a benefactor—in short, the soup-kitchen frame of mind.

Such misgivings about the effect of charity are amply confirmed when we come to test the pudding by the eating. An examination of the work of the Graphic Sketch Club pupils, as this is exhibited in the buildings, reveals no genuine aesthetic expressiveness. In painting, there are one or two fairly skilful attempts at Rembrandtesque chiaroscuro, and an occasional superficial imitation of Cézanne. The great majority of paintings, however, hark back to the Dutch tradition, watered down through many generations of academic painters; or to Monet, *via* the

exaggeration of his light and shade by Hassam and the Delaware River School; or to Manet, through Sargent's attenuated version of him. All these traditions have been feebly employed, with no eye to essentials, and no vestige of virile individual purpose. On the top floor, a room used by the life class is hung with the usual attempts in charcoal at photographic representation of the nude. There is no evidence that the slightest attempt has been made to acquaint the students with the newer principles in design worked out by the leading artists of the past and present generation.

The sculpture is of about equal value. Most of it consists of plaster heads, the most skilful of which have the literal accuracy of plaster casts. Of a sense of form in mass, line, or surface, or of a penetrating grasp of essentials in portraiture, they have none. There are many small nudes, in which the Greek and Renaissance traditions are for the thousandth time embodied, but their time-worn insipid gracefulness gives them no more aesthetic *raison d'être* than belongs to the product of any machine.

The statue which is regarded as the masterpiece of the school, if we may judge by the fact that replicas of it appear in various rooms, is "Man Carving Out His Own Destiny." The appeal of this is obviously due in large part to the moral it seeks to point—one so inappropriate, under the circumstances, that we might be led to infer ironic intent if there were any other indication of subtlety. The conception is very difficult of treatment in sculptural form, but it is crudely carried out in imitation of Rodin, part of the block being left rough, the man emerging from it. There are a few other echoes of Rodin, attaining only soft and unsculptural formlessness. Neither here nor elsewhere is there any evidence of intelligent observation of the available photographs of statues by the Egyptians, the more powerful Greeks, or Michel Angelo.

The prevailing low level of taste and discrimination is displayed also in the choice and arrangement of the things not made by members of the club. There are many photographs of great paintings and works of sculpture, but these are aimlessly jumbled together. Not only is there no attempt to show the progress of art or the continuity of traditions, but what is execrable rubs elbows with what is fine: photographs of banal prettiness are displayed close beside a Masaccio, and a Henner is shown along with works of Greek and Egyptian sculpture. A few well-executed old textiles are mixed with much larger numbers of relics of no artistic value, antiques interesting only for their

historical associations, which suggest an old curiosity shop. In the Sanctuary, attention is distracted from the dignified proportions of the little church by imitative frescoes crudely drawn, unimaginative, and garishly colored.

For the bad quality of the work done the excuse is readily offered, "But it is the work of an ignorant immigrant boy." It is assumed that such an extenuating circumstance not only explains, but justifies the work: that it entitles it to admiration. Perhaps; but not to admiration for its aesthetic qualities, which is the important point, and one straightway forgotten. The habit of pleading excuses for failures thus becomes a habit of shielding them from criticism: the student goes forth with a fixed habit of feeling that he is immune from the application of all rigorous standards. His tendency is thus established to exploit his difficulties and hardships, and to shirk artistic responsibility.*

Some of the work of the students shows skill in execution, and suggests that talent was really at work, and might, given more favorable conditions, have developed into real artistry instead of being crushed into colorless conformity. So we are brought back to the atmosphere of the club. In the principal room, on the first floor, brightly spot-lighted, and in a position that makes it inevitably call to mind the altar-piece of a church, hangs a portrait of Mr. Fleisher. With this reminder of the source of every blessing constantly before them, the students are hardly to be blamed if they feel that vigorous self-assertion would be in bad taste. The raising of fundamental issues, the defence of new ideas, which may cause dissension—and it is out of these things that progress comes—is difficult in an atmosphere of amiable tolerance, which suffuses with glamor good and bad alike. It is doubly difficult when the charge of personal ingratitude is to be expected. The sort of "criticism" which is welcomed by the club, and the quality of mind which it seeks to have associated with itself, may be judged from the mawkishly doting and atrociously written little pamphlet in praise of it, which it distributes from its office.

This general submergence of personality is powerfully con-

* The principle of finding excuses for enormities is caricatured in the doggerel verses that used to have a vogue. For example:

Willie hung his baby sister,
She was dead before we missed her.
"Willie's always up to tricks!
Ain't he cute? He's only six!"

tributed to by the "religious" atmosphere of the Sanctuary. The hush, the semi-darkness, the colored lights here may promote a spirit of peace, of mystic exaltation, but only in one who is passive, sentimental, worshipful of authority, susceptible to mystification. They put to sleep the critical faculties, and beguile the spectator into accepting the hopeless aesthetic badness of the things about him. They invite to languorous day-dreaming, and the result is apparent throughout the club, in work that shows no interest in the possibilities of the real world, but rather a flight into a realm of conventional romanticism and cloying prettiness. They inspire only as drugs inspire, and under the veil of illusion which they spread, motives far from aesthetic take form and grow.

These motives soon reveal themselves as predominantly commercial. Skill with the brush, softness, sweetness, have a very real value—a value in dollars and cents. There is a large demand for sentimental chromos and for suavely painted portraits that shall flatter their sitters; to satisfy this demand is, apart from the debauchery of public taste involved, a legitimate way of making a living. The opportunity to make a living in this way is one which many would have lacked but for Mr. Fleisher, and for this he is entitled to claim such credit as is his due. Criticism can only arise when instruction in the plying of a trade is confused with education in art, when, in accordance with popular superstition, it is supposed that a painter is *ipso facto* an artist.

Exactly such a confusion is implied in Mr. Fleisher's public statement—and in this he is the spokesman for many—that for the appreciation of art no technical understanding is necessary. There is a sense in which this is true: to appreciate painting we do not need to be painters ourselves. But it is not in this sense that it is likely to be understood. Most of those who heard it and were reassured and pleased by it, undoubtedly supposed it to mean that the habits of observation gained from daily life are adequate for the appreciation of art. In this sense it is flagrantly and dangerously false.

As every student of psychology knows, our observation of anything depends almost wholly upon our habits. In considering an object, we notice in it only what we are accustomed to notice—that is to say, qualities that indicate probable behavior, or that have an immediate instinctive appeal, such as the kindliness of a face or the bloom of fruits and flowers. Unless instructed to the contrary, therefore, we look for such things also in works of art, and consider them as we would photographs, interesting for what they portray. We have not, however, reached the threshold of

art until we have passed beyond such sentimental and narrative interests, and learned to look for something altogether different. Until, in other words, we have renounced the conventional attitude toward things, and have acquired, as has been said, "new eyes for old."

These are acquired by the habit of asking about a picture such questions as the following: Is the painter alive to color-values and color-relations? Has he a sense for the effective grouping of objects, or is his composition diffuse and disorderly? Is his line sensitive and expressive, or inert and meaningless? Until one has learned to ask and answer questions of this sort, what he says or thinks or supposes himself to enjoy has nothing to do with art at all. He is in the position of one who believes that a play is good if it ends happily, or that history is true if it is an inspiration to patriotism.

Conventionality, shrinking from all that requires effort and initiative, and making it the artist's role to minister to the unaesthetic fancies of those who have had no "technical training" and are happy to know that the omission makes no difference, is above everything else responsible for our prevailing aesthetic barbarism. This barbarism is to be found no less in our popular artists than in our public, and there is no remedy for it except in an education that strikes at the root of the evil. Only as intelligence is liberated and directed to the work of assuring free self-expression to the personality as a whole, only as the standard of criticism is raised and bad work proclaimed for what it is, irrespective of its authority or popular vogue, will education become more than a delusion and a sham. Such education requires, in those who direct it, a degree of special knowledge, of freedom from the delusions of the market-place, which are assuredly not to be expected in the acclaimed spokesmen of the market-place. "Popular" art is commercial, sentimental, tawdry art, and a program of education which looks to it for standards is a betrayal of every educational ideal.

The Graphic Sketch Club, with its unorganized mixture of literary, historical, religious, self-seeking, and thread-bare plastic values, is the fortress of conventionalism, and what it has contributed to real education is substantially nothing. An intelligent conception of life, a willingness to use the traditions handed down from the past not as tricks of the trade but as a means of securing a personal, individual grasp of things, are far removed from it. The examples of art displayed in its buildings, commonplace and uninspiring as they are, are not on as low a

level as the chromos and grocery-calendars in the nearby shop-windows; the club, in all probability, thus contributes to the transition from utter aesthetic savagery to barbarism. To a continued advance, from barbarism to civilization, it cannot contribute. Complacent mediocrity, a numbed critical sense, and an invitation to aimless reverie—it is not from these things that creation comes. The facile emotionalism of its atmosphere can only foster day-dreams, in which old habits are entrenched, and the fibre of the students' minds made more flabby. It is impossible not to feel, in the Graphic Sketch Club's interior and in the work of its students, the same quality that we feel in the popular moving picture or novel—a quality which inevitably attends the unintelligent out-pouring of emotion. It is savorless, stifling, unreal.

In a dismal and sordid slum, no doubt, the temptation to seek a refuge from reality is very strong, and it is hard to begrudge to those so tempted the relief that any opiate may bring. Equally hard is it to begrudge to anyone the opportunity to better his worldly fortunes by becoming a manufacturer of colored photographs and easily marketable illustrations. But when Mr. Fleisher has received the recognition due him for mitigating the rigors of poverty and for seeking, to the limits of his knowledge, to serve the cause of art, the fact remains that the only art he has served is that in which sentimentalism joins hands with commercialism to usurp the place which real aesthetic vision should fill.

For many, no doubt, a very small modicum of aesthetic appreciation or achievement is all that is possible; where little good can be hoped for, little evil need be feared; here, the activities of the Graphic Sketch Club need not be deplored and may perhaps even be welcomed. Yet as a model for *education*, as a means for securing the unfolding of all the individual's powers, and for making of him a unique personality, with a view of the world truly his own, the Graphic Sketch Club and all for which it stands represent not a part of the ideal, but one of the things against which the ideal must struggle to survive.

A Constructive Program for Teaching Art.*

BY THOMAS MUNRO, PH.D.

THE teaching of art, as of all other subjects, should be based upon the fundamental aims and principles of education in general. What education should be, as related to American democratic ideals and to modern scientific methods, has been discussed by William James, John Dewey and other educators. Some of their most fundamental ideas are summarized in Section A below. Subsequent sections are concerned with questions relating more directly to the teaching of art in the schools, and to practical suggestions for the correction of present evils.

The general ideals of the plan outlined are in substantial accord with the system of Arthur W. Dow (late of Teachers' College, Columbia University), which is being followed in the Lincoln, Horace Mann, and other modern schools of New York City. In Dow's work, indebtedness to Professor Dewey is acknowledged. He obviously, however, departs from Professor Dewey's principles as he elaborates the implications of his ideals, and the practical methods necessary to their attainment. The present plan represents a more steadfast adherence to Professor Dewey's principles than either Dow's or any other system hitherto proposed.

A. Education should aim at the harmonious development of native abilities.

1. True education is one with growth; it consists not in coercing or distorting human nature into prescribed moulds, but in encouraging and assisting the natural and harmonious growth of man's inborn powers.

2. Education in a democratic society aims not to sacrifice the individual to the group, but to develop individual character, and at the same time to harmonize its interests with those of others.

3. It aims not to divide and solidify society into artificial classes with special privileges, but to produce a flexible society in which changes are possible, in which both control and rewards are shared, and in which individuals have equal opportunity to develop their abilities.

4. Education broadly conceived lasts the entire lifetime, not only during school years; no one period is necessarily less

* This article is a partial outline of a forthcoming book entitled *Modern Methods in Art Instruction*.

valuable than others, and none is to be considered merely as a means to an end. Schooling is to be conceived not merely as a preparation for later life, but as a period to be made worthwhile and enjoyable in itself, as well as productive for the future.

5. Schooling can be made thus valuable, and the maximum of effort secured, only by developing interest in the work done.

6. The maximum of interest can be secured only by encouraging the intelligent analysis and active, experimental solution of problems vital to the student, instead of blind obedience and imitation, uncritical habit and the passive absorbing of information remote from actual life. In other words, education should proceed by doing, by putting ideas into practice.

B. Aesthetic growth requires freedom for individual thought and feeling.

7. The chief aim of art education should be the development of the individual's own aesthetic powers, with emphasis on clear, spontaneous feeling and ability to organize experience creatively, rather than on the memorizing of facts about art, or the acquiring of technical skill along stereotyped lines. Pupils should be encouraged to look at nature and their own affairs with a fresh, untrammelled and personal vision, and to devise by experiment the means most appropriate to express this vision.

8. This implies a persistent effort to prevent obstruction by other considerations, such as the standardizing of large-scale instruction, the imposing of stated tasks for exact marks, diplomas and college entrance, and the imparting of quickly marketable skill.

9. In so far as work is made to assume the spirit of play, to be interesting and attractive in itself, it takes on an aesthetic quality, abilities tend to develop without pressure, and maximum effort is put forth.

10. Interest and the play-spirit are fostered by allowing a large amount of freedom for individual action, opinion and preference. Aesthetic feeling is repressed by dogmatic and coercive rules, distorted into insincerity by uncritical acceptance of authority and prestige.

11. Therefore, old and accepted traditions, forms, methods and standards in art, even when superior to the pupil's own work, should not be presented to him as absolute authorities. They should be presented rather as tentative suggestions, which he is not to imitate blindly, but to analyze and comprehend, and from which he is to select what is of value in dealing with

his own problems and in developing his own standards. Some imitation of models and of more talented classmates is to some extent inevitable, but should be made, so far as possible, discriminating and rational.

12. The student should be made familiar not only with old and accepted forms of art, but with present-day experimentation, and encouraged to use his judgment in selecting the good from the bad in the activity and products of his own time.

13. Persistent and determined effort should be made to avoid the laying down by teachers of dogmatic rules and standards in either creation or appreciation of art. The standards and "laws" of good art now generally taught in public schools (*e. g.*, that certain color combinations, subjects and modes of representation are the only good ones) are false and obstructive to originality. There is at present little agreement upon other definite standards to take their place. Furthermore, a standard evolved or discovered by the pupil for himself is of far greater value than one accepted ready-made.

14. Associated with dogmatism, and equally harmful to art, is the standardized mass instruction prevalent in public schools. To a large extent this is at present inevitable because of the number of pupils, inadequacy of equipment, centralized official control, scarcity and underpayment of teachers and their faulty training. But in art more than in any other field, regimentation is fatal to progress and determined effort should be made to remove the conditions necessitating it. Methods of art instruction should so far as possible be varied to fit the peculiar tendencies of each individual.

15. Special efforts toward this end should be made in the case of gifted and unusual pupils, the potential leaders of art. They should be sought for, detached from the mass, given exceptional attention, resources and freedom from interference. For certain individuals, sensitive and imaginative, even class discussion of their own work may be painful and harmful. Such students should be allowed a considerable amount of privacy, but not cast entirely adrift. They should be tactfully discouraged from withdrawing entirely into a solitary dream-world, and invited to take as great a part in social occupations as they can enjoy. The tyranny and ridicule of their schoolmates toward such unusual children should be prevented by persuasion or coercion if necessary. Meanwhile the teacher should attempt sympathetically to discover and correct any existing causes of nervous disorder and unsocial conduct, and to bring private visions into full and conscious expression.

16. Such exceptional treatment is consistent with the ideal of democracy, since it is based upon ability and original nature rather than on birth or wealth. Individualistic education of the type proposed is not socially disintegrative, since free discussion and enterprise make for mutual understanding and tolerance, spontaneous coöperation, removal of the causes of friction and persecution.

17. For exceptional students, and to a large extent for all students, little positive instruction in art is desirable. The basis of procedure should be to surround the child with stimuli to artistic experiment, including tools, materials, and a few simple and varied examples of the use of these materials according to the chief artistic traditions. Thus provided, he should be left to play with these articles when and as he wishes.

C. Aesthetic growth is furthered by genuinely rational control and analysis.

18. Reliance upon freedom and "self-expression" may, however, be carried to excess. To leave children entirely unguided and uninspired is an extreme of anarchy that defeats itself. Without external stimulus the play impulse may be insufficient to induce the overcoming of inertia and first difficulties, the forming of a taste for new activities. Habits may be formed which are themselves restrictive, such as aimless dissipation of energy, day-dreaming, shyness, combativeness, imitativeness, indolence and contentment with mediocrity. Time may be needlessly wasted in not knowing how to start, or in searching for solutions without a clue, when a slight suggestion from the teacher would put the pupil on the right track. The golden mean is to give such hints and break up restrictive habits without positively directing specific actions.

19. Artistic power is, on the whole, increased by intelligent analysis and reflection properly directed. Feeling is deadened by analysis excessively prolonged, and confused by irrelevant arguments and unnecessary theorizing. But by analysis, moderate in amount, directed toward facilitating free expression, clarifying values, disentangling emotions and their objects, aesthetic feeling is liberated and intensified.

20. Therefore art and the standards of taste should not be treated as matters of pure impulse and emotion, but discussed and analyzed to a considerable degree, that problems may be intelligently dealt with and the reasons for preference (for distaste and enjoyment) brought to conscious recognition. Pupils

should be asked frequently to make their own choices and judgments of value clear, explicit, reasoned and supported by facts. Periods of individual construction by students and of demonstration of traditional forms by the teachers, should in general be followed by periods of free discussion, in which judgments are analyzed, challenged and defended. Its aim should be not agreement, but clarification and organization of one's own ideas and feelings, understanding of and sympathy with those of others.

D. Artistic and other activities should be mutually correlated.

21. The various arts should be studied with regard to their mutual relations and their relations to all other subjects and activities in the student's education. If any field is studied in itself it tends to become formalized and artificial and to lose the interest arising from a perception of wide human relationships.

22. Aesthetic feeling and imagination do not constitute a special faculty of the mind, and are not restricted to enjoyment of the fine arts, but pervade all activity that is felt to be worth while in itself, all experience that is interesting, voluntary and intelligent. Art is not radically distinct from other activities. It is a field in which creation and enjoyment for their own sake are given fullest scope, and most completely freed from ulterior, narrowly practical considerations. Yet if entirely divorced from the rest of life, made a luxury and a way of escape from reality, it becomes soft, attenuated and effeminate. Great art has been, as a rule, closely bound up with other vital human interests, with religion, philosophy, science and practical affairs.

23. Aesthetic education, therefore, should not be considered as a special subject or discipline distinct from others, nor should imagination be directed into an artificial world remote from the student's own experience. All subjects and school activities should be so conducted as to reveal their possible beauty and interest. Instruction in the particular arts, such as literature, music, painting and sculpture, should assume the special function of revealing and enhancing the elements of beauty in other subjects which the student is studying at the time, and in his outside activities, games and home life. Thereby the student should be directed toward utilizing the materials of his own experience for aesthetic enjoyment, and for imaginative reconstruction through the medium of art. This does not imply a limitation to the immediately visible and tangible; but other

worlds, such as that of Greek mythology, should be so far as possible translated into familiar terms, and made to enter into present activities, rather than contemplated at a distance. For example, events and characters in history and literature can be utilized as themes for dramatic enactment by students. With this may be combined the use of foreign languages and appropriate music, and the production of stage scenery and costumes. Study of physics, civics and artistic proportion can be correlated by showing their applications in the architecture of public buildings; without introducing technical complexities, original designs can be called for that will involve both beauty and practicability.

24. The several arts can be correlated by using the same themes for representation in various media. This will serve to point out the principles of design common to all art, such as unity, variety, rhythm and subordination.

25. Use of a familiar subject as theme may be made a means of first arousing interest in a new artistic medium, such as drawing or painting. The student will naturally be most concerned to find adequate expression for a theme which is itself vital to him, *e. g.*, the nearby park, river or city blocks, the plants and animals which he has seen, the athletics and holiday amusements in which he participates.

26. Once directed into artistic expression, his interest may be guided to more specific problems of form, to the clarifying and organizing of expression. He will go on to perceive the difference between successful and unsuccessful treatment of a given subject, between a work which pleases only by its subject, and one which pleases by its design as well. He should examine several different treatments of the subject he is trying to express (*e. g.*, landscape) by artists of various schools; he should, likewise, examine works of similar design (effects of line, light and color) that vary greatly in subject, perhaps coming from remote civilizations. Thus he will learn to dissociate subject from plastic form, and to evaluate the latter on its own merits.

27. Objects used and perceived in the ordinary environment should be pointed out and analyzed as to their possession or lack of plastic forms, such as hats, chairs, rugs, vases, wall-paper, textiles, garments and buildings. By comparison, specimens or reproductions of historic treatments of these objects should be analyzed, such as Greek vases, Persian rugs and American Colonial furniture. Along with observation should go original design and construction, the adaptation, combination and modification of forms observed.

28. No sharp distinction should be made at first between the fine and useful arts, the emphasis being rather on disclosing the principles of design common to both. In useful art the student should be shown how an artist takes a practical need, a utilitarian object, as an occasion for realizing at the same time a beautiful form; how the dictates of utility may function as themes and inspirations, rather than as limits, in the creations of beauty. Industrial art should not be taught as a field whose methods are radically different from those of fine art, whose products are essentially utilitarian, with stereotyped decoration superficially added. The requirements of utility and of good design should be shown, by example and experiment, as capable of thorough reconciliation.

29. When the requirements of financial need must be considered in school such requirements should not be allowed to hinder the formation of genuinely rational ideals; the standards of good art and of commercial marketability should be clearly distinguished. The fact of poverty should not be used as a pretext for prematurely depriving some students of all but commercially useful training, or of unnecessarily limiting their intellectual and aesthetic growth.

E. Specific values and interests should be clearly distinguished.

30. Harmonious aesthetic development requires not only the correlation of interest, aims and methods, but the clear perception of differences between them. All creation in art, as in science, and all understanding and appreciation, require the ability to select from a mass of material what is essential to a particular interest, then to reorganize it in a more effective form.

31. Thus continued study of the arts should disclose the several types of value and interest peculiar to each, the limitations and potentialities peculiar to each medium, the confusion and weakness that results from trying to do with a given medium something for which it is unfitted. For example, though a novel and a picture will both be seen to involve design, the novel will be recognized as especially capable of interesting by narration and character-analysis, the picture by patterns of line, light and color. Confusion of values in art construction will be avoided by realizing clearly the qualities and consequent limitations of the medium, its special adaptability to particular ends and inadaptability to others. In appreciation it will be avoided by realizing the particular aim and method of the artist, and not judging his work on irrelevant grounds. In the

plastic arts selection of the essential implies production of visual forms which are interesting in themselves, apart from associated values of literary, historical or morally edifying subject-matter.

F. Sequence of steps in instruction should follow natural growth.

32. Selection of the essential in plastic art does not imply the literal representation, however skilful, of objects exactly as seen. It implies omission of irrelevant details, and recombination of what is significant for a particular interest. The usual procedure of school art instruction, insistence on observation of details and representation by conventional technic, is foreign not only to art but to natural aesthetic development. The child's spontaneous mode of procedure is to express his own concept, formed automatically in memory of objects seen, or imaginatively by reconstructing memory images. The imagining and setting down of such pictures is not only easiest and most agreeable to the child, but is essentially artistic, since it involves selection, reconstruction and aesthetic appeal. Instead of being asked to draw a box or vase of flowers exactly as he sees it, the child should be asked to draw from his mind a picture of the object, or of any type of scene or object that he has frequently observed, read about or imagined. Apparent faults of perspective, anatomy and the like, are not under the circumstances real faults, and should not be emphasized. The important aim is to induce the child to visualize something clearly, and express his vision fully.

33. If the child's imagination is feeble or his hand unable to express it, it is then the function of the teacher to stimulate and suggest. The initiative should, so far as possible, come from the pupil, the teacher intervening only to aid in the solution of a too difficult problem or to discourage premature specialization or contentment with mediocrity. The teacher's aim in such intervention should be to assist the student to develop, enrich and organize his vision and his design along lines that the student has spontaneously started.

34. Technical devices, such as perspective and chiaroscuro, or facts about nature, such as anatomy, should not be imparted, as a rule, until the student feels the need of them to enrich his design or add realism to his concept, or until the teacher has reason to believe that their use would be a continuous and progressive extension of the student's present activity.

35. Examples of other works of art, past and contemporary,

should be shown to the student at the appropriate moment in his own development when he has spontaneously shown interest in the sort of problem with which the other work was concerned. He should not be shown this older work, however, too soon or with advice to imitate it exactly, but rather so that he will use it as a suggestion and aid in his own activity. For this purpose the teacher should be familiar with typical works of past and present art on the basis of their distinctive plastic forms, and be ready to bring forth a relevant example when appropriate.

36. Courses in the history of art are of great value for both appreciation and creation if rightly conducted. They should not emphasize, however, as at present, the names, dates and biographies of artists, the subject-matter, religious, literary and political associations of works of art. Rather they should aim to trace the history of forms and traditions in art, their origin, development, interaction, combination, differentiation, decadence, revival and modification, as shown in concrete works of art. Reference to the matters at present emphasized, if made at all, should be made only as incidental aids to the understanding of the history of art itself.

37. The chronological presentation of art is not, however, the only method of value, nor is it the best introduction to art; it is valuable rather as a review and coördination of ideas already made familiar in other ways. The presentation of traditional forms to the student should be coördinated with his own aesthetic growth, which cannot and need not be a recapitulation of the art history of the world in chronological order. The early forms of art are apt to be remote from the student's knowledge and interest, hence difficult to appreciate; even a reverse chronological order would be inadequate, since an earlier form (*e. g.*, Greek) might be easier to appreciate than a later one (*e. g.*, medieval).

38. The primary aims in the study of traditional art-forms should be: (*a*) To link up forms already familiar to the student with their prototypes and other similar or easily contrasted forms, thus preserving the continuity of the student's aesthetic growth; (*b*) to reveal as soon as possible, and to emphasize repeatedly, the common principles of all great art, and the few basic forms which have been of perennial interest to humanity. Then, as a secondary matter, can be shown the particular variations of these forms and principles made by particular ages, schools and artists, and the order in which particular tendencies have occurred in the past.

39. Thus the order of presenting traditional forms to the student should begin with those which are at once simplest and most easily linked with his own experience, and then go on to those which are, by reason either of complexity or remoteness from interest, more and more difficult to appreciate. The relative remoteness and difficulty of various forms, if they are appreciated plastically, do not depend upon factors of chronology, religious and political systems, etc., but rather on the complexity and subtlety of the plastic effects themselves; thus an Egyptian statue might be more easily grasped than one of the Renaissance.

G. The order should not be rigidly systematic.

40. It is inconsistent with normal mental growth, as well as with the nature of art creation, to proceed with instruction in an atomistic or logically formal method, either analytic or synthetic. The proper beginning is not with the supposed elements in art structure, such as line, dark-and-light and color. The proper sequence is not to build up, in a strict order of increasing complexity, designs of one value in charcoal, then two, then three, then to add one color, and so on. The result of such an order is inevitably mechanical, and no work of emotional power can be so produced. Logical analysis and synthesis are retrospective works of science, and do not retrace the paths of imagination.

41. Art instruction should give wide scope to the unsystematic gropings, experiments and inconsistencies of unanalyzed impulse and emotion. Students should be allowed to experiment with color, line and light, and with easy or difficult media, in any order they choose. Analysis and synthesis should be constant phases of development, neither one predominating or extremely systematic. Analysis should and does occur whenever the student finds it helpful to dissociate a problem or a picture into its elements; synthesis occurs whenever varied images combine in his mind and on his canvas into a new union. Such analysis and synthesis in art construction need not and should not be made fully conscious, calculated and orderly. In art appreciation it may be without danger more fully carried out, but an understanding of the nature of art will take note of its illogical and impulsive genesis.

42. As long as mental growth continues the mass of sensations, emotions, impulses and ideas which make up experience never becomes completely systematized, or need to become so. Growth, in aesthetic and other functions, implies the constant

taking in of new material, the exercise of newly developed powers. Organization of these materials and functions by reason is constant, with occasional periods of special effort, but it is always partial and tentative.

43. Aesthetic education should be along the lines of this normal growth, and not of any logical system. It should provide for the constant and continuous widening of horizons with constant partial organization of experience acquired. It should provide for continuous advance from easy to difficult beauty, from types of activity immediately pleasant for a child to types whose enjoyment requires experience, intellect and subtlety.

H. The stages in art education.

44. The first stage, including all work in primary schools, should be devoted to providing the child with experiences which he will immediately enjoy and which will call forth his innate powers of perception and feeling. Little attention should be given at first to relations, designs or formal arrangements. The procedure should be to provide the child with a wide variety of sensory stimuli, preferably such that they can be manipulated and experimented with. For example, he should hear the sounds of various instruments, simple songs and verses; he should see and handle various textiles, such as silk, wool and velvet, whose texture and color will immediately delight him and which he can easily discriminate. He should play with and feel the properties of modeling clay, crayons, charcoal, colored threads, beads and colored paper, water-colors, without being asked to make them into organized structures of any sort.

45. Soon afterward he can begin to perceive and make different combinations of these materials. He can examine striped and dotted textiles, and then try his crayons in various groupings. This is synthesis of elements, but by trial and error rather than by system. It begins, moreover, with striking and obvious stimuli and relations. Subtler ones, such as tonal variations in a single color, or in gray, should come far along in development; they call for trained perceptions, and excessive attention to them weakens the grasp on more simple and powerful means.

46. Examples of the relations which constitute design, such as repetition and contrast of themes, can be pointed out to children at an early stage, without any reference to their names or abstract definitions. This can be done through music, games and the study of ornamental motifs in relation to each other.

47. Representation should also begin during the first stage; not of exact appearances, but of mental pictures of scenes, objects and events of present interest. Little criticism is necessary, since the main purpose here is stimulus to varied activity.

48. In the early stage no sharp distinction should be made between construction and appreciation. Both are aspects of the same aesthetic experience, and to some extent, progress in each is aided by progress in the other. Art cannot be constructed without ability to appreciate beauty in nature, and this ability is increased by the revelations of art. Appreciation, on the other hand, should not be regarded as passive absorption, but as imaginative recapture of the experience of the artist. One of the most effective methods of such recapture, and of the linking up of imagination (aesthetic or scientific) with reality, is to go through the overt motions of actual construction.

49. The second stage, comprising high-school work, should continue the process as begun, with no radical change. Here it is possible, however, to attempt more complicated and subtle forms of art and to examine such forms from art history. It is possible, also, to begin discussion of abstract principles of design and the reasons for preferences. Organization of work may be furthered by specializing on a particular medium for a period of time. Here, too, it is appropriate to analyze the distinctions between works of fine and industrial art, as well as their common principles.

50. The third stage, of college or advanced academic work, should involve considerable specialization. The main distinction, necessitated by divergent interests of students, will be into art construction and art appreciation. Only a few will desire to continue the actual making of works of art, while many will desire to appreciate it with wider range and finer discriminations.

51. Even within the field of appreciation an adequate college curriculum will provide for several subdivisions. There should be a course, required of all who intend to teach art, where art is considered in relation to psychology, philosophy, ethics, history and educational methods. There should be a general course on the history of art forms and traditions. There should be a course surveying and analyzing the work of contemporary artists in various fields. There should be opportunity to follow up separately in history and contemporary work various particular branches of art, such as painting, sculpture, architecture, furniture and textiles.

52. Constructive work of this grade should include continuous use of one or a few selected media, and the intensive analysis of past and present art-works, especially those most relevant to the student's individual interests. Guidance by the teacher will here be at a minimum, and restricted largely to occasional suggestions when called for.

I. Practical steps in reform.

53. To introduce these aims and methods with thoroughness would require a considerable reorganization of the public school system. It would require especially more teachers, with less work and more time for attention to individual pupils. It would require alteration of college entrance requirements, and the freeing of instruction in the fine arts from industrial and commercial methods. It would require an extensive change in course arrangements and in material presented.

54. But a worth-while share of the methods advocated here can be introduced with little or no modification of existing school organization, no increase of time spent on art, and no alteration in the scope or sequence of courses. The main requisite for intelligent art instruction is not change in the school system, but change in the spirit, aims and methods of individual teachers. Existing courses in drawing, manual training, the industrial arts and interior decoration can be preserved and substantially the same ground covered. The essentials of the plan advocated can be realized if each individual teacher understands the principles and some of the typical examples of the great art of all ages, and is not limited by the conventional formulas of his own place and time; if he will undertake to stimulate initiative in his pupils and refrain from imposing rules that produce only a quick and specious skill.

55. But even to achieve this limited reformation two changes are necessary:

(a) School officials must refrain from tyrannizing over the beliefs and methods of teachers.

(b) Teachers' training schools must be so modified as to impart an appreciation of good art, and a knowledge of scientific methods in education.



Florentine—Fourteenth Century

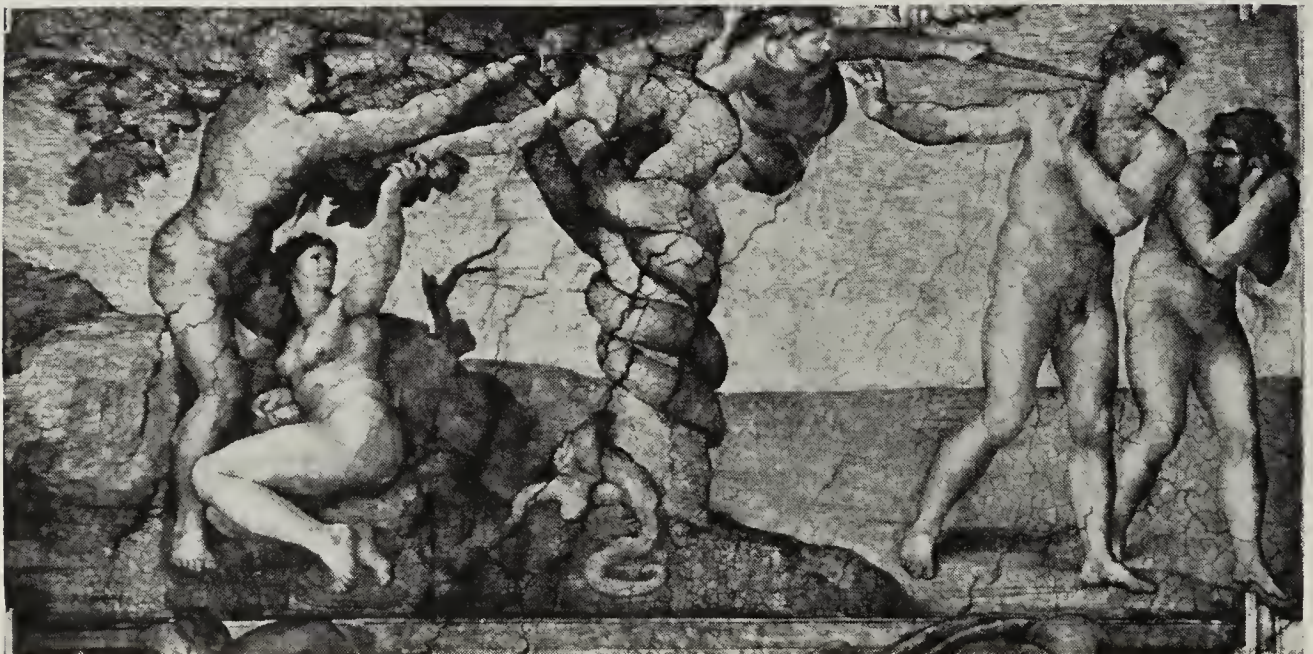
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(Reprinted from *The Art in Painting* by Albert C. Barnes)



Greek—400 B.C.

Barnes Foundation



Michel Angelo

Sistine Chapel

(Reprinted from *The Art in Painting* by Albert C. Barnes)

TRANSITION TO MODERN VERSIONS



Delacroix

Barnes Foundation



Cézanne

Barnes Foundation

(Reprinted from *The Art in Painting* by Albert C. Barnes)



Fragonard

Louvre



Renoir

Barnes Foundation

Modern versions of the Venetian tradition as it evolved through Rubens.

(Reprinted from *The Art in Painting* by Albert C. Barnes)

African Art at the Barnes Foundation.*

BY PAUL GUILLAUME,
OF PARIS.

THE place of honor which the Barnes Foundation has given to primitive negro sculpture in its collections, has enlarged the role which that form of human expression is sure to play in the new evaluations of art traditions which are now universally accepted among connoisseurs. That mark of authority will have a world-wide significance of which it is not now possible to calculate the consequences, so vast are the problems linked with that new art and science. That act of placing primitive negro sculpture side by side with incontestable masterpieces of ancient and contemporary art will compel future investigators to pursue methods which are a complete remoulding of what has been done heretofore. Towards these living sources which reflect a subtle, complex and pure genius, seekers henceforth cannot in justice to the whole subject intelligently elude this most important phase which is the clear problem of a religious art, which is educational, a creator of forms, and a generator of beauty. It is a question of art, and of even a revision of our conception which had been tyrannically fashioned by the Greece of the Fifth Century. The restless curiosity of today has decided to liberate itself from the preconceived judgment of the Winckelman classicists. Their blinders removed, the younger generation open their eyes widely and let themselves go, enraptured, free in the contemplation of their preferences.

The modern movement in art gets its inspiration undoubtedly from African art, and it could not be otherwise. Thanks to that fact France wields the artistic sceptre, because since Impressionism no prime manifestation in art could be shown that is not African in its essence. The work of the young painters such as Picasso, Modigliani, Soutine, for example, is to a certain extent, the work of the African emotion in a new setting. In the same way the sculpture of Archipenko, Lipchitz and of Epstein is impregnated with Africanism. The music of Berard, Satie, Poulenc, Auric, Honegger—in short, all that which is interesting since Debussy, is African. One can say as much also of the poetry since Rimbaud up to Blaise Cendrars and Reverdy, including Apollinaire. Gobineau has aptly written that “The

* Translated from *Les Arts à Paris*, No. 8.

source from which the arts have sprung is concealed in the blood of the blacks:" it is necessary to know this source. But the influence of Negro art on the imagination of the artist is far from having given its full content. We are in the presence of an art eminently suggestive and revealing; an art which touches miraculously the extreme limits of perfection; an art which one can qualify as *sybaritique*, so exquisite is its refinement; but it is a divine art which never weakens, never disappoints. What a delight for the knowing eye of today; that personal quality is not found in the arts of the high epochs of Greece, of China, or even of Egypt where the perfect work seems the end of a dream which will never reawaken.

African art, the most modern of the arts, by this spirit is also the most ancient. In the dim, distant epochs, the men who were first active in the world after the silence of the centuries were the black men. These men were the first creators, the first warriors, the first poets; they invented art as they invented fire; it is later, probably, that we hear in the East of other men, the white barbarians whom they conquered. The conquest was not made without a large infusion of black blood in the white element. The consequence was that the whites, thus regenerated, conquered the blacks, who fled into their forest, from which they were never dislodged. They left, however, the white ethnic traces of their presence in the north and in the east of Africa. These are the Semites and Chamites, mysteriously submitting to the fatality of a somnambulistic tradition, lethargic continuators of the spirit of a formidable civilization. Having injected the artistic virus into the barbarian world, they took refuge in their secret religious and social practices and continued to materialize in wood their religious emotions, grandiose and disconcerting, that took place several millénaires before our era. From the heart of Africa, hypothetical site of the fabled Atlantis, those people, those empires, emigrated in consequence of frightful calamities or cataclysms. Instinctively they turned toward the sea—their pact with the forest was broken. Then they fixed the homesteads which we consider in our present ethnical classifications. The central stock divided into three branches, one went toward the northwest, the other to the southwest, the third remained on the equator but did not reach to the coast of Guinea. In the northwest they are, therefore, the tribes of the Nigers, the Bobos, the Baoules, the Agui, the Gouros, the Dan, and so many others which it is not possible to enumerate here. Below the equator and in the southwest they are especially the

M'Fangs, the most beautiful of the Pahouins—at whose elegance Europeans marvel so much that they attribute it wrongly to Egyptian origin without dreaming that the contrary could be the truth. A disconcerted traveler writes: . . . “The M'Fangs are the least negro of all the negroes.” On the equator, but quite a distance from the coast, are the pastoral races of the Bushongos with their sub-tribes of names so poetic, the Bambalus, the Gwembis, the Bakele, the Yungu, the Bangongo.

The collection of Negro art in the Barnes Foundation, which is by far the most important in existence, is rich in works coming from the races of these different sources. In order to determine the epochs where these sculptures have been executed, diverse elements of appreciation offer themselves with more or less precision. Up to the present time the works of Joyce and Tarday seem the most serious, penetrating and the most worthy of belief. Study of the objects which those explorers brought from Africa—effigies of known sovereigns, whose reigns, because of certain concordances of astronomical and other natural evidences recorded in the Occident, are fixed in time—furnish reliable data from which may be determined, by logical deduction, the age and the genealogy of these masques and idols. The accounts of Maurice Delafosse on the Benin, the knowledge that we have today of that country at the period when the first Portugese penetrated in the Fourteenth Century, are as many landmarks which are worth more than the conjectures to which one had been reduced until recent years. The information brought by the fetish legends is not negligible, for the historical element mixes with the poetic element in the beautiful legends of Africa. The “*Anthologie Nègre*,” by Blaise Cendrars, is an illuminating compilation of all that poetry and folklore the knowledge of which is indispensable to those who wish to taste the full savor of African plastics: the savor of things far and near, sweet and bitter, the feeling of music, rhythm, of arabesque—the spirit of gaiety, of comedy, of consolation, of tragedy.

Notes and Comments.

FROM June 1 to September 1, 1925, the Barnes Foundation will conduct three classes in the art galleries of France, Italy, Spain and England. The courses are as follows:

Dr. Thomas Munro will demonstrate in the paintings themselves the great traditions, beginning with the Byzantine and continuing through Giotto, Michel Angelo, Titian, Tintoretto, El Greco, Rubens, Fragonard, etc., down to Renoir, Cézanne, Picasso, Matisse, Modigliani, Soutine and other contemporaries. Sculpture will be similarly treated. Applicants for this course should address the Secretary of the Foundation.

Miss Mary Mullen will take her class of advanced students through the galleries of Spain, France, Italy and England, and analyze and demonstrate the plastic forms of the principal painters from the early Renaissance down to contemporary movements.

Dr. Laurence Buermeyer will conduct, in Paris, Madrid and Toledo, a class in the study of the aesthetic principles underlying the paintings of the Italian Renaissance, their incorporation into the Spanish tradition and their subsequent emergence in the modern and contemporary traditions of painting.

THE BARNES FOUNDATION has given scholarships for European study to two of the members of the advanced class for the training of teachers conducted by Miss Mary Mullen, Associate Director of Education. The recipients of the scholarships are Mrs. Blanche Crawford, a teacher at Swarthmore College, and Miss Sara Carles, the painter and teacher of painters. The scholarships include attendance upon the course in Aesthetics at the Sorbonne, Paris, and study of paintings in the galleries of France, Spain, Italy and England.

THE IDEA of Dr. Edgar A. Singer, Jr., Professor of Philosophy, University of Pennsylvania, to correlate various departments in that institution, has resulted in a new alliance between the resources of the University and of the Barnes Foundation for a study of aesthetics that is unequalled in the world. Dr. Laurence Buermeyer, Associate Director of Education of the Barnes Foundation, is to give a course at the University, entitled "The

Aesthetic Experience," in connection with the course given by Dr. Louis W. Flaccus, Professor of Aesthetics. In addition, Dr. Thomas Munro, Associate Director of Education of the Barnes Foundation, is to give at the University a course, entitled "Research Problems in Modern Art," to the advanced students of the course in Modern Art. In connection with these courses will be several European scholarships offered by the Barnes Foundation to those students of the new department of Aesthetics who show the greatest talent for research.

ON MARCH 19, 1925, the formal opening of the new buildings of the Barnes Foundation took place. The invitation read as follows:

"On Thursday Afternoon, March Nineteenth, Nineteen Twenty-five, at Three o'clock, Professor John Dewey, Director of Education of the Barnes Foundation will dedicate the Foundation to the Cause of Education.

Acceptance will be made by President Penniman and Professor Singer on behalf of the University of Pennsylvania.

By Doctor John J. Coss for Columbia University.

By Doctor Leopold Stokowski on behalf of the Artists of America.

By Honorable John Faber Miller for the County.

By Honorable Fletcher W. Stites on behalf of the State and the Neighborhood."

Several hundred persons attended the ceremonies.

Negotiations are now pending for the translation of *The Art in Painting*, by Albert C. Barnes, into French and German. The German edition will be brought out by *Der Querschnitt*, which is generally recognized as the most important art journal in Europe.

Two new books, written by members of the staff of the Barnes Foundation, are announced for publication next fall. The titles are "Primitive Negro Sculpture," by Paul Guillaume and Thomas Munro, and "Modern Methods in Teaching Art," by Thomas Munro.

Excerpts From Letters to The Barnes Foundation.

From a famous American painter:

"In the last four years I have heard from time to time what the Barnes Foundation was doing, but when I saw the reality it swept me off my feet. It is a really magnificent achievement, and I feel like thanking you for the entire nation."

From a professor in Columbia University:

"I know of nothing that does for painting what this book [*The Art in Painting*] does; and the title is marvellously appropriate. I have been recommending it to my classes. It is a book that should be read."

From a prominent Philadelphian:

"Seeing the Barnes Foundation collection is a glorious experience. Its contribution to life here is immense."

From a well-known writer:

"The material at hand for developing appreciation of art is ideal. The experiment is bound to succeed with people who have the imagination to grasp their opportunity."

From a distinguished educator:

"If there is any institution in the world equipped to wage war for intelligence against sloth, prejudice and sham, it is the Barnes Foundation. As I look at your buildings and pictures, and think of your program, I cannot help feeling that there is something new under the sun after all."

From a prominent French official in the Ministry of Fine Arts:

"France salutes the Barnes Foundation, not only for revealing the art of France to America, but for revealing to France the meaning of her own art."

From the editor of one of the most important French reviews of art:

"Who would have thought, a few years ago, that the time would come when nothing could so quickly and surely establish the reputation of a French painter in France as the fact that his pictures hung in an American collection? Or that French art-criticism would turn to America for its standards? Yet the Barnes Foundation has brought both these miracles to pass."

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